

# THE DIRECTOR.

No. 14. SATURDAY, APRIL 25, 1807.

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*Nam et in ratione conviviorum, quamvis à plerisque cibis singuli temperemus, totam tamen cœnam laudare omnes solemus : nec ea quæ stomachus noster recusat, adimunt gratiam illis à quibus capimur.*

*Like guests at a feast, though each of us may leave most of the dishes untouched, we unite in commending the entertainment altogether ; nor do we allow those dishes which are not agreeable to our palates, to take away from the gratification of those which we relish.*

PLIN. EPIST. 5. l. 11.

IN prosecuting the order which has been adopted, in the 5th and 6th numbers of the Director, we meet with only two names under the second letter of the alphabet, which are of importance enough to be commemorated here. The first is

VOL. II.

F

## BRYAXIS.

THE works of this statuary were in such high estimation, that some have not scrupled to rank him with Phidias, Lysippus, and Praxiteles. Many of his performances are specified in terms of exalted praise by Pliny. The principal of these were, an *Æsculapius*, a *Bacchus*, an *Apollo*, a *Pasiphae*, &c.

OF the *Apollo*, the following anecdote is related. It was at *Antioch*, and of such extraordinary workmanship, that the Emperor *Julian* paid it divine honours, and consulted it as an oracle: not receiving any response, he foolishly conceived that it was because the relics of some Christian martyr were buried near the spot. He ordered them to be removed; on this very night fire from heaven consumed the statue. *Julian* believing this to be a contrivance of the Christians, put their ministers to the torture.

## BUPALUS.

THE great work of this artist was a figure of Juno ; but he is yet more memorable from the following anecdote. He painted a caricature of Hipponax, a celebrated writer of satires. In return the poet addressed a lampoon to Bupalus, so exceedingly bitter, that he went and hanged himself. Our Hogarth indulged the same propensity with respect to Churchill ; and if report be entitled to credit, the effect was almost as fatal. It is certainly said, that after the *Epistle to a Painter* appeared, it made an impression upon Hogarth, of which he never got the better. So true is the old adage, that he whose house is made of glass should never throw stones.

## CALLIMACHUS.

THIS statuary was held in very high estimation by the antients. His great work is specified by Pausanias. It was a Juno in a sitting attitude, in the temple of Juno, at Plataea, His great distinc-

tion was grace, in which he is said to have excelled Phidias. Dionysius of Halicarnassus observes, that Phidias was admired for the dignity of his compositions; but Callimachus *εἰκα τῆς χάριτος* for grace. He was also much praised by Pliny.

#### CANACHUS

Was very much admired, although, in the opinion of Cicero, his outline was hard. He ranked, however, very high as a statuary. Of the three Muses, celebrated by Antipater, in the Greek Anthology, one was the work of Canachus. His chief performance was a Venus of gold and ivory, in a sitting posture. This is mentioned by Pausanias. He was a pupil of Polycletus.

#### CHARES.

THE celebrated Colossus of Rhodes, which was seventy cubits high, was the performance of this statuary, who was the pupil of Lysippus. This wonder of the world occasioned Chares to be cele-

brated in verse and prose, by almost every eminent writer of antiquity. Pliny describes the Colossus with particular minuteness, l. xxxiv. c. 7. The reader should, however, be forewarned, that there exists some doubt whether the name of the artist was not Laches. There is an epigram in the Anthology ascribed to Simonides, which affirms that the Colossus of Rhodes was not seventy but eighty cubits; and says, *Λαχὸς ἔποιον*. Its height as well as substance must have been enormous, for when it was overthrown by an earthquake, a Jew merchant bought the broken fragments of brass, and was obliged to employ 900 camels to remove them.

#### CHERSIPHRON.

THIS man also has descended to posterity as the architect of that stupendous fabric the *Temple of Diana*, at *Ephesus*. This is asserted on the authority of Pliny, who describes the temple as having been four hundred and twenty five feet in length, and two hundred and

twenty feet wide. It had a hundred and twenty seven columns, each of which was sixty feet high. The name is sometimes written *CHERSIPHON*.

#### *CYDIAS.*

THE Roman orator Hortensius had in his Tusculan villa a picture by this artist, representing the Argonautic expedition, for which he gave the enormous sum of one hundred and forty-four thousand sesterces. This picture afterwards came into the hands of Agrippa, who placed it in the portico of the temple of Neptune, in commemoration of his naval victories.

CICERO was also a great encourager of the art of painting, and possessed a great number of exquisite pictures at his villa. It is to be much regretted that, although in his familiar epistles, he often speaks with warmth of his love of the art, he does not specify any of the pictures which he possessed. There is a whole epistle on this subject. l. vii. ep. 29.

Speaking of the vestibule of his villa, he says, 'Ea volebam tabellis exornare, etenim si quid generis istiusmodi me delectat, pictura certo delectat.'

THE whole epistle is well worth the reader's attention.

DEMOPHON.

OR, as the name is sometimes written, Damophon, is repeatedly mentioned by Pausanias. He was a most distinguished sculptor. The principal of his performances were, the figures of Venus and Mercury, in wood; Cybele, in Parian marble; Æsculapius and Hygeia; Ceres, in marble.

DIPÆNUS

Deserves mention here, as being, in the opinion of Pliny, the first who made statues from the solid marble.

HE was engaged with Scyllis on some statues of the gods, for the Sicyonians.

Before they had completed their labours, they took umbrage at some affront from the people and left the island. A great famine followed ; and the oracle being consulted, said, that, the only remedy was the return of the artists to finish their labours, which, with great difficulty, they were prevailed upon to do. These two artists seemed on all occasions to have worked together.

THEY assisted to adorn the temple of Castor and Pollux, at Argos; the temple of Minerva, at Cleone. The island of Suger was indebted to their skill for statues of Apollo, Diana, Hercules, and Minerva. Pliny observes, that Ambracia, Argos, and Cleone, were crowded with the works of Dipœnus. His expression is, ‘Dipœni quidem Ambracia, Argos, Cleone, operibus refertæ fuere.’ They had many pupils, whose works were greatly admired.

#### ECHION

Was a noble painter, and ranked among



among the greatest proficient of his art. We are accustomed to praise, says Cicero, the forms and outlines of the works of Zeuxis, Polygnotus, Timanthes, and those other painters, who used only four colours; but in Echion, Nicomachus, Protogenes, and Apelles, every thing was perfect. "*Jam perfecta sunt omnia.*"

PLINY specifies the following pictures, by this artist, and calls them "*Nobiles pict. ræ.*"

A BACCHUS, a subject which seems to have been more frequently painted by the ancient artists, than any other.

#### TRAGEDY and COMEDY.

An historical picture on the subject of SEMIRAMIS, who, from the humble situation of a slave, became a mighty sovereign.

AN OLD WOMAN, carrying a lamp.

A BRIDE. The character of modesty in this female figure was greatly admired.

## EUPHRANOR

Was one of the most celebrated Athenian painters. He bestowed great pains upon his performances, and was the first, according to Pliny, who gave an air of dignity to his heroes. His reputation must have been very great, for many of his works are spoken of by Plutarch, Pausanias, Eustathius, Pliny, Valerius Maximus, and others.

His principal works seem to have been these :

## THE TWELVE GREAT GODS.

ULYSSES, in a pretended fit of madness, yoking a horse with an ox.

THESEUS. Parrhasius also painted a picture of Theseus, of which Euphranor remarked that Parrhasius had made his hero feed on roses, he on flesh.

## A BATTLE OF CAVALRY.

HIS masterpiece seems to have been a figure of PARIS; in which he, at the same time, represented him as the judge in the trial of beauty, the lover of Helen, and the warrior who killed Achilles. He also painted a JUNO, the hair of which was particularly admired.

A LATONA, having in her arms Apollo and Diana. This picture adorned the temple of Concord, at Rome.

A MINERVA, which was afterwards placed in the Capitol.

A Figure of GOOD FORTUNE, having in its right hand a patera, in the left a poppy and a ear of corn.

EUPHRANOR was also an *author*, and wrote a treatise on colours and proportion.

No antient artist has been more highly extolled.

*(To be continued.)*

## BIBLIOGRAPHIANA \*.

WHOEVER will be at the pains of taking even a cursory survey of the number

\* It may be proper to notice in the present place, in order to keep up the *Series of Catalogues*, proposed to be analysed under the article of 'Bibliographiana', that, in the year 1727 there was printed by Bettenham, 'A Catalogue of the Library which DANIEL WILLIAMS, S. T. P. bequeathed to the public body of Dissenters. Lond. 8vo. M,DCC,XXVII.' The title is in Latin, as is also the preface to the reader; from the beginning of which latter I select the following translated passage. The learned William Bates, S. T. P. who was passionately addicted to polite literature, collected together a great number of rare and curious books; which, on his decease, Dr. Williams purchased for a considerable sum. This collection, to which were added a great number of books subsequently procured by the purchaser, Dr. W. bequeathed to the public—not to the Dissenters exclusively, but (as he was influenced by the purest benevolence) to *all* who were devoted to literary or theological pursuits.'

This catalogue is elegantly printed on a large 8vo. paper; and is arranged alphabetically, according to the size of the volumes (folio, quarto, or octavo). Every letter in each size is again divided into Greek, Latin, Italian, French, and English books. There are

of book sales in this country, during the first half of the 18th century, must be

673 articles in folio; 1822 in quarto; and 3861 in octavo and duodecimo: upwards, probably, of 13,000 volumes in the whole. At the end of the catalogue is an alphabetical index of catalogues of libraries, lexicons, and lives, contained in the collection. It is called the *DISSENTERS' LIBRARY*, and is deposited in Red Cross Street, near Cripplegate, where, I understand, the studious may have easy access to any rare or curious article they are in search of. This volume was reprinted (but not so elegantly), with some additional articles, in 1801. There is an account of the state, and rules, of the library prefixed.

In the year 1730-1 there was sold by auction, at St. Paul's Coffee House, in St. Paul's Church Yard (beginning every evening at five o'clock), the library of the celebrated Free Thinker,

ANTONY COLLINS, Esq.

'Containing a collection of several thousand volumes in Greek, Latin, English, French, and Spanish; in divinity, history, antiquity, philosophy, husbandry, and all polite literature: and especially many curious travels and voyages; and many rare and valuable pamphlets.' This collection, which is divided into *two parts*, (the first containing 3451 articles, the second 3442) is well worth the consultation of the theologian, who is studying or writing upon any controverted point of divinity: there are articles in it of the rarest occurrence. The singular character of its

convinced of the truth of the remark, that knowledge and civilization are mutually progressive ; and that social happiness is the result of their progress. It may be the fashion to ridicule *illustrated* and *large paper* copies ; but these things are necessarily the effect of intellectual refinement ; and are no more to be derided than the double curtains of muslin and moreen, or chintz, in our dining and drawing rooms. The praise of elegance and beauty is all that can be expected or desired ; and, absurd or paradoxical as it may be considered, I venture to predict, that, when we cease to have beautiful books and splendid furniture, we shall be rapidly sinking into that inverted state of society, where  
'Huge uproar lords it wide.'

owner and of his works is well known : he was at once the friend and the opponent of Locke and Clarke, who were both anxious for the conversion of a character of such strong, but misguided talents. The former, on his death-bed, wrote Collins a letter to be delivered to him, after his decease, which was full of affection and good advice.

THIS principle of reasoning extends to all political associations ; to all order, decorum, and rank. The sturdy republican may cavil at the emerald sceptre and diamond crown ; he may ridicule the ermined robes of the judge, and despise the scarlet gown of the mayor : but are a leaden crown and an iron sceptre, grasped by a human being in the habit of a watchman, more expressive, more virtuous, or more salutary ? It is the *principle*, and not the *outward form*, that we are to consider : oppression still is oppression, as slavery still is slavery, however disguised ! But this style is too declamatory for the quiet bibliographer ; I dismiss it therefore, with only one additional remark—that *illustrated* and *large paper* copies exercise the ingenuity, and administer to the necessities, of many artizans and mechanics who have large families, with scanty means of support : and that if the severe and precise logician call all this superfluous, or an *excrescence* of refinement, he should be told that *that* can-

not be superfluous which relieves the wants of humanity, nor that an excrescence, which, like a knot upon the trunk of an oak, only gives greater picturesque beauty to the object.

It was due to the opening of the second volume of 'The Director,' to make these preliminary remarks. I now proceed with the subject matter of my article.

IN the year 1755 was published at Venice, printed by J. B. Pasquali, a catalogue of the books of

JOSEPH SMITH, Esq.

*Consul at Venice.*

The catalogue was published under the following Latin title: 'Bibliotheca Smithiana, seu Catalogus Librorum D. Josephi Smithii, Angli, per Cognomina Authorum dispositus, Venetiis, typis Jo. Baptistæ Pasquali, M,DCCLV.' In quarto, with the arms of Consul Smith. The title page is succeeded by a Latin preface of Pasquali, and an alphabetical



list of 43 pages of the authors mentioned in the catalogue: then follow the books, arranged alphabetically, without any regard to size, language, or subject. These occupy 519 pages, marked with the Roman numerals; after which are 66 pages, numbered in the same manner, of 'addenda et corrigenda.' The most valuable part of the volume, is 'The Prefaces and Epistles prefixed to those works in the Library, which were printed in the 15th century:' this occupies 348 pages. A Catalogue, (in three pages) of the Names of those illustrious Men mentioned in these prefaces, &c.' closes the book.

It would be superfluous to mention to bibliographers the rare articles contained in this collection, which are so generally known and so justly appreciated. They consist chiefly of early editions of *Italian, Greek and Latin classics*; and of many copies of both printed UPON VELLUM. The library, so rich in these articles, was, however, de-

fective in English Literature and Antiquities. There was scarcely any thing of Shakspeare or Dugdale.

ON the death of Mr. Smith, in 1772, his collection was sold in 1773, by Baker and Leigh; and the books were announced to the public, as being 'in the finest preservation, and consisting of the very best and scarcest editions of the Latin, Italian, and French authors, from the invention of printing; with manuscripts and missals upon vellum finely illuminated.'

ON comparing Pasquali's with the sale catalogue, it will be obvious that a great number of rare and very valuable articles was disposed of before the books came to public auction. Indeed it is known that his present MAJESTY enriched his collection with many of the Consul's *first editions*, and VELLUM COPIES, during the life of the latter. The sale continued thirteen days only; and on the last day were sold all the English books in the

*black letter.* Some of these are rather curious.

OF CONSUL SMITH \* I have not been able to collect any biographical details. Pasquali (whose Latin preface is curious enough, abounding with as many interrogatories as Hamlet's soliloquies) has told us that 'as the Consul himself was distinguished for his politeness, talents, and prudence, so was his house for splendid and elegant decorations. You might there view, says he, the most beautifully painted pictures, and exquisite ornaments, whether gems, vases, or engravings. In short, the whole furniture was so brilliant and classical, that you admired at once the magnificence and judgment of the owner.' He tells us a

\* It did not occur to me to state in the last number, when giving a few anecdotes of Dr. RAWLINSON's life, that the Doctor was zealously attached to the interests of the *Pretender*; and used frequently to dress himself in a velvet suit, bag wig, and brilliant sword, in order to pay his respects to that *august personage*, whom he really thought would every morning arrive at the metropolis.

little further, that he had frequently solicited the Consul to print a catalogue of his books; which proposition his modesty at first induced him to reject; but, afterwards, his liberality, to comply with. He then observes that, in the compilation of the catalogue, he has studied brevity as much as it was consistent with perspicuity; and that he was once desirous of stating the *value* and *price* of the books, but was dissuaded from it by the advice of the more experienced, and by the singular modesty of the Collector.

It must be confessed that Pasquah has executed his task well; and that the catalogue ranks among the most valuable, as well as rare, books of the kind\*.

\* In a note to the 11th number of the Director, under the present article, I alluded to the sale which was to take place the week before last, of SIR JOHN SEBRIGHT's books. On inquiry, I find the following rare and valuable works were sold for the following sums.

	£. s.
Aldine ARISTOTLE, 1498. <i>Edit. prin.</i>	
magnificent copy. - - -	44 0
Aldine THEOCRITUS, 1495. <i>Ditto.</i> Brilliant copy - - -	10 10
CAXTON's Dictes and Sayings of the Philosophers, by Earl Rivers, 1477. Fine large copy, perfect; but a little stained - - -	31 10
SHAKESPEARE, 1623. <i>First edition.</i> Fine clean copy. Title wanting. -	30 10
* Story of Stories, or the Life of Christ, by J. Hind. 8vo. 1632. <i>Printed upon vellum.</i> - - -	8 8
† Arcanodel Mare Firenze, 1646, 3 vol. fol. A splendid, and uncommon work.	21 0

During the same week was sold a very fine collection of English books, belonging to Mr. BRYANT; chiefly topographical, but containing some choice copies of our early chronicles. A beautiful set of SIR WILLIAM DUGDALE's works, splendidly bound in 23 volumes, with upwards of 100 additional prints and portraits, was purchased by Mr. Miller, the bookseller. FABIAN'S CHRONICLE, 1559, brought £. 14. 14s. GRAFTON'S CHRONICLE, 1569, £ 19. 19s. and HALL'S CHRONICLE, 1548, £. 19. 19s.

The former sale was by Mr. Leigh: the latter by Mr. Stewart.

\* This curious book is dedicated to the Lady Twysden, and is unknown to bibliographers. It was purchased by Mr. Manson, the bookseller.

† A magnificent copy of this work, in 5 vols. folio is in the collection of the Marquis of Eute, at Luton.

*Royal Institution.*

MR. CROWE'S *tenth* lecture on *dramatic poetry* had Tragi-comedy for its subject. It was shewn that a certain mixture of the comic existed in some of the antient Greek tragedies ; though not after the manner, nor to the extent, in which it appeared in our early English drama. The causes which led to the prevalence of tragi-comedy on our stage were then treated of ; and the arguments were stated, which have been alleged to arraign, or to defend, such a practice. The Lecturer noticed a similar mixture of the grave and ludicrous in certain historical paintings ; and concluded with saying, that tragi-comedy was made an inlet to licentiousness in dramatic composition.

IN the *eleventh* lecture Mr. C. discoursed upon English Comedy. He shewed that our earliest theatrical representations admitted some incidents of drollery ; and that the character called the *Vice*, appeared

in the most serious pieces. He proceeded to speak of the more regular comedy, which did not exist among us till a late period. He then noticed the error of our poets, in taking the subjects of their comedies from antient times and foreign countries; and observed that they who sometimes did so, and sometimes took domestic stories (as Massinger, in his *City Madam*, and *New Way to pay Old Debts*), had been most successful in the latter case, when they described English characters and manners. He enlarged upon the nature of their plots, the variety, richness, and strength of their characters. He then spoke of the sentiments which our comic authors of Queen Elizabeth and James's time, assigned to their personages; and condemned the grossness and licentiousness which they frequently introduced; concluding, however, with an acknowledgment, that their plays, upon the whole, had no immoral tendency.

Mr. DAVY began his *eleventh* lecture

on the chemical phenomena of nature, with an account of meteoric stones. He stated, that the belief of stones having fallen at the time of the appearance of fiery meteors, has prevailed from the earliest times. Anaxagoras was said to have predicted the fall of one of these stones; and in that age of superstition many marvellous accounts were connected with these events. In late times, histories of the fall of meteoric stones have been fully authenticated. In the year 1627, on November 27, Gassendi saw a burning stone fall at Mount Vaisir, in Provence. In 1672, two stones fell near Verona; one weighing 300, the other 400lbs. and the circumstance was authenticated by the testimony of from 3 to 400 persons. In 1768, three stones, of the fall of which a very detailed account was given, were presented to the Royal Academy of Sciences, of Paris. On December 18, 1795, a large stone, weighing 56 pounds, fell near Captain Topham's house, in Yorkshire, which is now in Mr. Sowerby's museum, Lambeth.



Since this period many similar phenomena have occurred, particularly at Benares, in India ; at l'Aigle, in France ; and near Glasgow, in Scotland : and Mr. Howard, and the Count de Bournon, have proved by a very accurate chemical and mineralogical examination, that they agree with each other in their composition and external characters, and differ from any known productions of the earth. They consist of metallic particles, containing iron, alloyed by nickel, of pyrites, and of silicious and magnesian earths, with oxide of iron. Their *origin* is still unknown.

THE last part of this lecture was devoted to the "History of the Winds." Mr. Davy considered the causes of the winds as the rarefaction or condensation of air by heat and cold, occasioning currents, and the difference of the primary motions of the transferred air, considered as revolving with the other parts of the earth, round its axis.

Mr. WOOD began his *ninth* lecture on *perspective* with a recapitulation of the preceding, and then proceeded to explain the general application of the rules of perspective to the common purposes of drawing views from nature ; which he illustrated by drawings of different subjects, accounting for the height of the horizontal line ; the projection of shadows ; the vanishing lines of ascending and descending places, &c. &c. and the course concluded with a comparison of the methods used by famous authors with that most excellent and comprehensive system, established by Dr. Brook Taylor, in the beginning of the last century.

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*British Gallery.*MINIATURES. (*Continued.*)

No. 135. Spanish courtship.

A. Chalon.

THERE is an air of elegance and of pleasing expression thrown about this

picture. The *female* is perfectly a Spanish character.

No. 143. Countess of Desmond.

Miss Jones.

A WELL executed portrait : appearing to be a faithful copy from some ancient and valuable one.

No. 155. Love and Innocence, from R. Cosway, Esq. R. A. Miss Jones.

THE powers of miniature painting are here represented with great success. The colouring is clear and brilliant, and perfectly natural : the composition, exquisite. It is rather surprising that so beautiful a cabinet ornament should not have found a purchaser.

No. 156. A subject from an epitaph on a child, who died suddenly.

S. Shelley.

THIS picture ranks, beyond all doubt, among the happiest specimens of Mr. Shelley's pencil. The composition and colouring are correct and brilliant ; but

it may be questioned whether the warmth of tint on the infant's cheek, does not partake of the character of *sleep*, rather than of *death*. Criticism, however, stands disarmed before a picture of such overpowering beauty.

*Purchased by J. Atkyns Wright, Esq. M. P.*

## LANDSCAPES.

No. 177. A landscape.

S. W. Reynolds.

ALTHOUGH this painting is rather a bold sketch than a finished picture, it is very spiritedly executed. There are parts in it, especially in the middle ground, which remind one strongly of Gainsborough. The tone of colouring is, however, of too gloomy a cast.

*Purchased by the Hon. Tho. Brand.*

No. 189. Windermere. W. Daniell.

A PLACID, natural picture. A knowledge of *handling* is, in some parts, very successfully displayed. The touch is soft, though firm; and the foreground well

contrasted with the repose of the distant mountains.

*Purchased by Tho. Hope, Esq.*

No. 194. A Landscape with Cattle.

B. Barker.

ALTHOUGH this is a very warm and pleasing picture, it wants variety in the composition. The size is too large to admit of such a simplicity of background, terminated by one strait horizontal line. The mountains are rather too remote to produce effect. Notwithstanding, it is a very scientific painting.

*Purchased by the Rt. Hon. Charles Long, M. P.*

No. 195. Pigs.

James Ward.

THE purchaser of this small picture may be congratulated on possessing one of the ablest specimens of the British Gallery. These pigs are, in truth, admirable. The touch is peculiarly firm, spirited, and correct; and there is a breadth and boldness of manner about the painting, which, while they remind

us of an ancient master, happily contribute to a just representation of nature.

*Purchased by ——— Watson, Esq.*

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